

by that of its popular objects of literary or artistic admiration. Otherwise one might say that the present age will be known and estimated by posterity as the age which thought Macaulay a great writer/ ¹ Take again this record of a conversation between Herbert Spencer and Lecky : ' We talked much about style in writing about the bad writing of Addison, about the especial atrocity of Macaulay, whose style " resembles low organisations, being a perpetual repetition of similar parts " ' ²

A third critic, while pointing out with an unsparing hand the defects of Macaulay's style, dwells on its popularity and its influence. ' Where he set his stamp/ writes Lord Morley, ³ ' has been upon style ; style in its widest sense, not merely on the grammar and mechanism of writing, but on what De Quincey described as its *organology* ; style, that is to say, in its relation to ideas and feelings, its commerce with thought, and its reaction on what one may call the temper or the conscience of the intellect/ ' It is impossible to take up a newspaper or a review, for instance, without perceiving Macaulay's influence both in the style and the temper of modern journalism/ ⁴ His success in catching the ear of the public naturally produced a crop of imitators, some essayists, others historians. Arminius, the German critic of English life in Matthew Arnold's

Friendship's Garland, defines Hepworth
Dixon's style as
¹ middle-class Macaulayese '.

' I call it Macaulayese', says the pedant, '
because it has
the same internal and external characteristics
as Mac-
aulay's style ; the external characteristic
being a hard
metallic movement with nothing of the soft play
of life, and

¹ Mill, Diary, Feb. n, 1854 ; Letters of J. S. Mill, iL
370.

² Memoir of W. E. H. Lecky, by Ms wife (1909), p.
113.

³ Op. cit. p. 373. ⁴ Ibid. p. 377.